CHIPS

From THE CRAFTSMAN *Workshops*

Gustav Stickley

Something Entirely New

If you are building or remodeling your home, you may now get the most beautiful

Oak Wainscoting

by the running foot or yard, just as you would buy carpet or wall-paper

THIS wainscoting is made in paneled sections and in heights running from two to six feet. It is of quartered white oak of choice quality, and is so made as to adapt itself to any sort of room, and can be put up by your own carpenter. Many homes are without this touch of refinement and elegance because of the expense of wainscoting under old conditions. This superior paneling may now be purchased

At About Half the Usual Price

and is not only suitable for side-walls, but for ceilings and every use where paneled woodwork is desired. This oak wainscoting is made of selected figured wood, and is "built up" of either three- or five-ply, cross-banded, and *will not shrink, check or warp.*

Send us a rough diagram of room, showing doors, windows and jambs, and we will cheerfully send you an estimate of the cost for complete wainscoting or ceiling. The Company's mills are in the heart of the oak timber country, giving us access to the choicest material with a minimum cost of handling.

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GUSTAV STICKLEY, THE CRAFTSMAN, 29 W. 34th St., New York

The Craftsman Device and Guarantee

In old times the work of every craftsman of note was identified by a device that served at once as acknowledgment and guarantee. Like a signature, it declared the maker's readiness to stand by what he had wrought. It was a shop-mark, not a trade-mark.

Our device or shop-mark is the old form of compass or dividers used by joiners to insure absolute accuracy in their work. To this we add the ancient Flemish motto, "Als ik Kan," used by Van Eyk on his paintings. It means, "As I can," or "the best that I, according to my ability and convictions, can do." This, with the signature "Gustav Stickley," forms our device and motto, and is the identification and acknowledgment of every piece of work that we make.

To this we add our guarantee of absolute satisfaction. Harmony and fitness are so essential to our whole scheme of furnishing that we and all our associates stand ready to exchange or make good any piece not absolutely satisfactory, either in its surroundings or because of any fault in construction.

PRESS OF THE KALKHOFF COMPANY, NEW YORK

Craftsman Wood-finishes

ONE distinguishing feature of Craftsman cabinet-work that so far has baffled all attempts at imitation is our original method of fuming and finishing wood. As we use no "filler," all the friendliness of the woody surface remains, the finish merely deepening and modifying the color of the wood. All our furniture is finished in this way.

We often receive requests from our patrons for this finish, to be applied to wainscoting, interior trim, and to new floors; also from amateur cabinet-makers who wish to finish their pieces in the Craftsman style. As a consequence, these finishes are now for sale in convenient packages and in any quantity desired. Explicit directions for use are given with each package. Estimates of quantity required for any given surface, that is, the approximate number of square feet, with prices, will be furnished upon application.

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City

1995.3.1

Craftsman Shower-lights

THE opposite page illustrates two Craftsman shower-lights taken from a number of varied designs. The principle is the same in all. The hanging of the lantern or bell by chains from a ceiling-plate or beam gives the most pleasing arrangement possible and admits of many forms. The ceiling-plate or beam may be of any wood to suit the room. The lights affixed to the short beam are made in rows of three, five or nine, and those from the round ceiling-plate in groups of the same number. Prices range from $14 for a three-light electrolier, on a short beam, up, in accordance with the number of lights and style of fixtures. Single lights with chains, etc., ready to hang from any beam or side-bracket cost $4 with the bell-globe or $6 with the lanterns. No arrangement of electric lighting has given such artistic and at the same time simple and satisfying effects as these we have described. They are graceful and adapted to any sort of room. Full description with illustrations and prices will be found in our metal-work catalogue, which will be sent to any address upon the receipt of ten cents in stamps, or prices will be furnished on application.

GUSTAV STICKLEY, THE CRAFTSMAN
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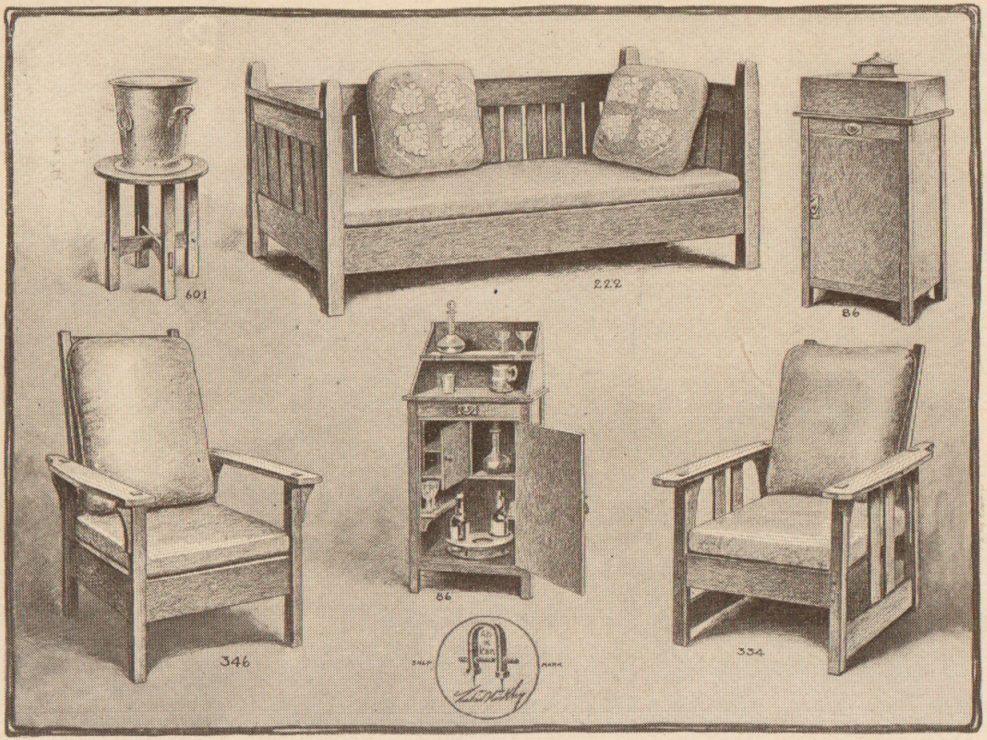
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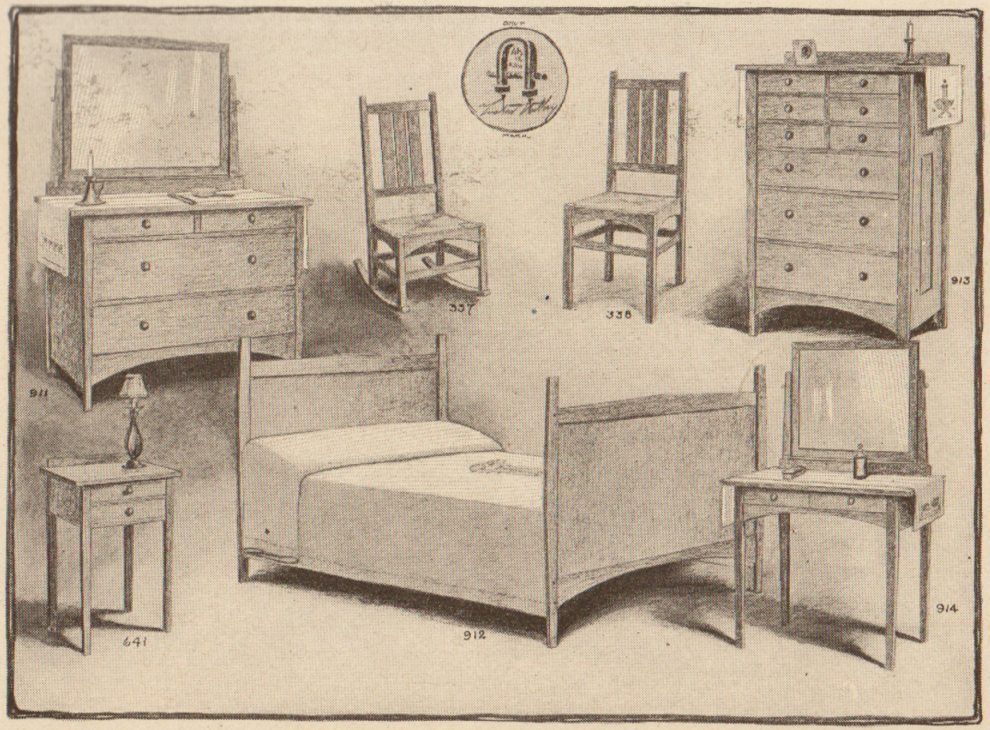
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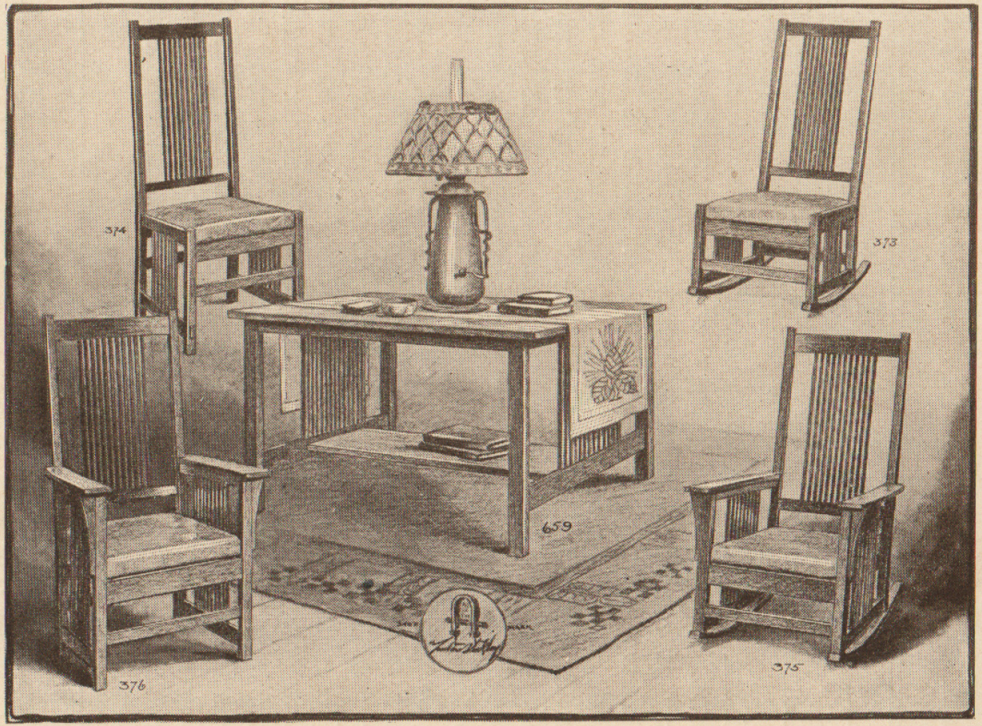
Craftsman Furniture

THE three illustrations of Craftsman furniture shown here serve only to give a general idea of the style. The furniture we make is for all manner of uses, and exhibits a careful choice of wood, strength and purity of design, absolute honesty of construction and fineness of finish.

Every piece of Craftsman furniture is as well made as it can be, from the first selection and careful drying of the wood to the final application of the soft, dull finish that preserves all its sturdy woodiness, while leaving the surface softly smooth to the touch.

Designed primarily for daily use and wear, Craftsman furniture is nevertheless as perfectly finished as was the work of the old cabinet-makers in the days of the handicrafts. One of its chief claims to beauty is its fine plainness, but this means neither crudity nor lack of finish, any more than the strong and massive designs mean clumsiness. In this lies the difference between Craftsman furniture and the many imitations of it found on the market under various names.

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City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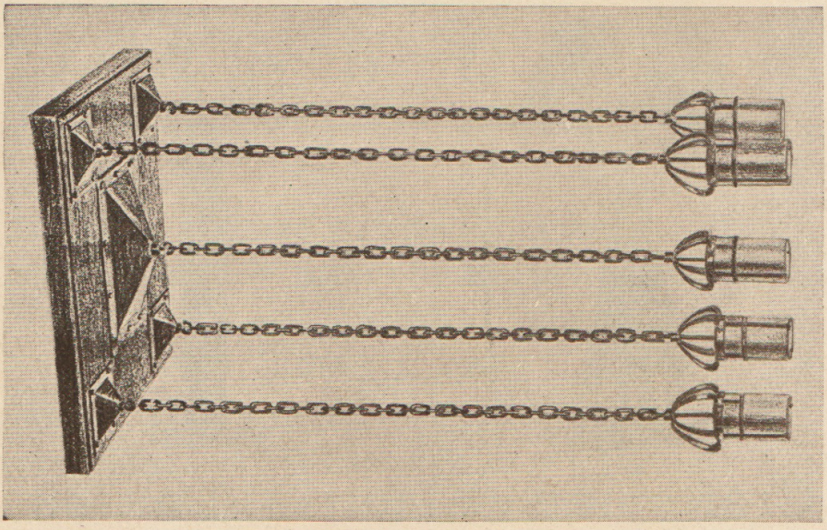

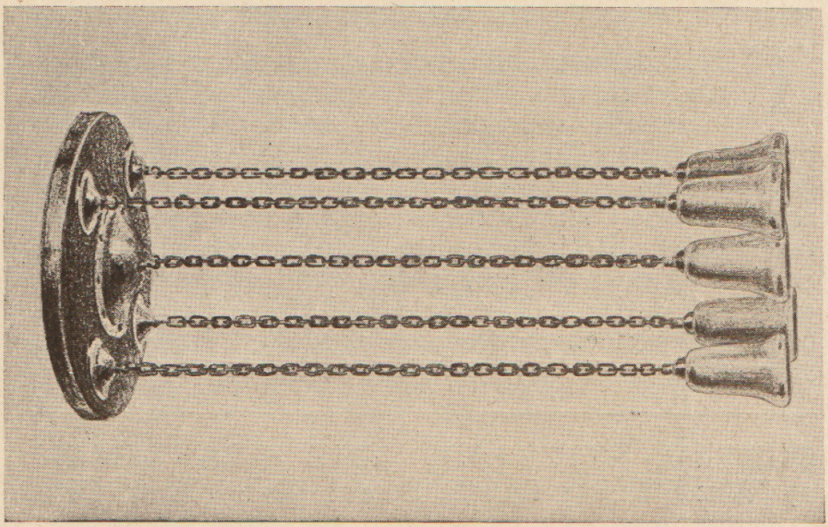

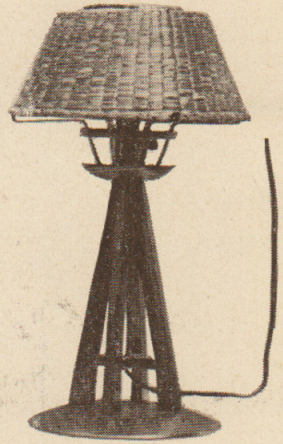

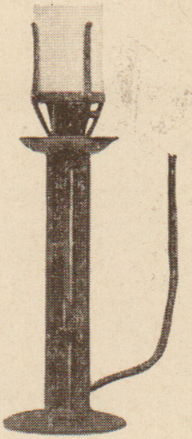

Craftsman Electric Lamps

THE Craftsman Electric Lamps shown here have about them a pleasant suggestion of handicraft especially appropriate to articles intended for every-day use. Both lamps are made of fumed oak, darkened to a luminous golden-brown tone. They are sufficiently sturdy to stand hard use, and yet are not clumsy. Both lamps are supplied complete, with cord, socket, bulb and plugs that screw into the standard socket. The price of the smaller lamp, complete, sixteen-candle power, is $6; of the larger, thirty-two-candle power, $8.50.

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FOREWORD

IN THIS complex and strenuous age people at last are beginning to realize that their lives are "troubled with many things," and to this realization is due the turning of modern thought toward the idea of simpler living. It is true that as yet this is not the dominant tendency—only that complexity and artificiality have so nearly reached their furthest limit that already the inevitable reaction has set in.

The people who think deepest are learning to think more simply, and so the leaven of reform begins to stir. When it gains strength enough there will be a new order of things. It may be years in coming, but this is the beginning of an epoch in which America, youngest, most fearless and most radical of the great nations, seems destined to take the leadership

in art and letters as well as in social, industrial and political reform.

It is said that the architecture of a nation is the unerring record of the thought and life of the people. A little reflection will show that this is a truth so self-evident that it hardly needs assertion, and that it applies not only to architecture but to all the home surroundings which reflect so inevitably the view-point of the individual. As the American nation develops into an organic whole, a distinct national style in architecture and the household arts, as well as in the fine arts, will develop with it. This development has begun and even now it is gaining strength enough to make itself felt. When it reaches maturity it will be an expression of vigorous national life that is likely to give its dominant impulse to the age.

For the reason that the record of the growth of any small part of this coming national art is important as a sidelight on the development of the national spirit, I venture, in this first number of CHIPS, to review briefly the gen-

eral outlines of the history of furniture-making in this country, from the view-point of my own connection with it. With the older styles, such as the English and Dutch Colonial, we have little to do. They were importations from older civilizations, as were the Colonists themselves, and they expresesd the life of the mother-country rather than the new. The same is true of the foreign styles of "period" furniture so much used in pretentious homes at the present time. They are not American in any sense of the word, and this is simply a review of the distinctly American product, given in order to show how utterly without foundation have been the majority of fashions in furniture that have obtained in this country, and how essential it is to get back to fundamental principles of use and construction.

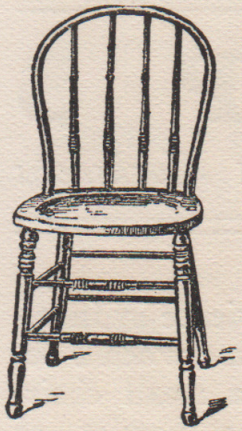
Although this tiny magazine will contain little more than a series of personal talks with our friends about what I am doing and why I am doing it, its field can not be bounded by the walls of The Craftsman Workshops. The

thought that underlies all my work is common property. I simply try to express it as clearly and directly as possible in what I do as well as in what I say, and what is said here is with the hope of making clear my reasons for striving toward one expression of the world movement in the direction of better art, better work and better and more reasonable living.

CHIPS

From THE CRAFTSMAN *Workshops*

MY FIRST experience in furniture-making came when I began work in a small chair-factory in the hamlet of Brandt, in the mountains of Pennsylvania, where we made the plain wooden and cane-seated chairs and rockers so much used in those days. The seat of the industry was at Gardner, Mass., and ours was one of the many small factories scattered about the country. It was the most commonplace of stereotyped commercial work, yet from it I can date my love for working in wood and my appreciation of the beauty and interest to be found in its natural color, texture and grain, although I knew nothing at that time of treating it so as to preserve and intensify its natural qualities. I was only seventeen at the time, but boys began



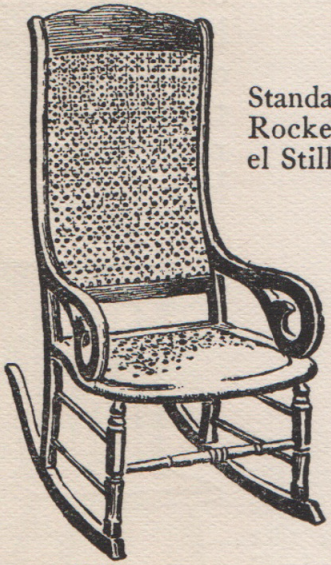
"Plain Wooden Chairs for the Kitchen"

work at an early age a generation ago, and I was not only familiar with all sorts of heavy farm-work, but had worked as a stone-mason from the stage of mixing and carrying mortar up to that of cutting and laying the stone. It was heavy and tedious labor, much too hard for a boy of my age, and being put to it so early gave me an intense dislike for it. Had I been older and stronger, I might not have realized so keenly its disagreeable features, but as it was, the feeling of the lime and the grinding of the trowel over stone and mortar were especially repugnant to me, and the toil itself meant the utmost physical strain and fatigue. I have always felt that it is to this I owe my immediate and lasting delight in working in the comparatively soft and yielding wood, and my quick appreciation of its qualities —an appreciation that has

"Cane-seated Chairs for the Rest of the House"

made possible all that I have been able to do.

IN THE seventies, all the furniture in ordinary use among people of small or moderate means was of the same type as that produced in our little factory at Brandt. The wooden-seated chairs and rockers were the plainest and cheapest to be procured, and were used by the poorer people. Those who could afford cane-seated chairs for the rest of the house still used the plain wooden chairs for the kitchen. The original models for these were from the Colonial and Windsor chairs, but the necessity for rapid and cheap production had resulted in so many modifications of form that the factory-made chairs in use were commonplace to a degree. It was necessary to effect the utmost saving in material and also to consider the limitations of the machinery of that day, as the object of the manufacturer

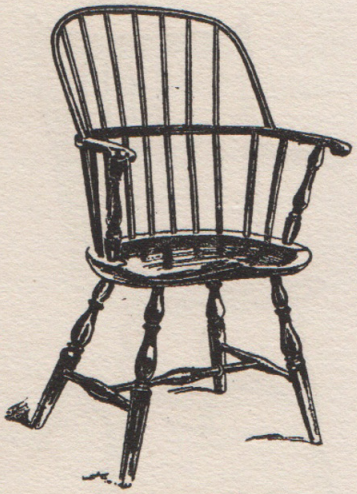


Standard Cane Rocker, Model Still in Use

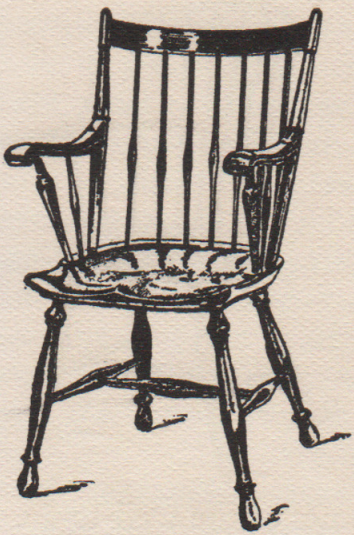
naturally was to turn out the greatest possible quantity of goods with the least possible amount of labor and expense. So the lines of the chairs were adapted to what could be done by the machinery, instead of being an expression of the thought of the maker or the desire of the owner, and all the subtleties of modeling that had marked the hand-made furniture of the old Colonial cabinet-makers were lost. Time, thought and the work of the hand were all required for the delicate shaping of the slender legs, the turning of the rails and spindles, and the modeling that gave both grace and comfort to the seat, back and arms, and made of a simple chair an artistic production so interesting that it was worthy to serve for generations as a model. With the arrival of the era of machine-made furniture all this beauty and vitality of form vanished, and what remained was a purely commercial product.

"Original Models for these were from the Colonial"

THIS was equally true of the showy stuffed furniture of the period, but this had not even the saving grace of having been adapted from models originally good. These "parlor-suits" of black walnut, with floridly ornamented frames stuffed and upholstered in gay colors, represented the height of luxury in the homes of the well-to-do. They were made chiefly by thrifty German cabinet-makers who had accumulated money enough to go into business on a larger scale, and soundness of design and workmanship was replaced by the lavish use of showy and more or less incongruous ornamentation. These cabinet-makers depended on themselves for their designs, and, like most German artisans, they imitated or reproduced what seemed most popular and could be most easily and cheaply done. In their furniture, as in most of their architecture, the Germans have always shown themselves to be copyists, and not



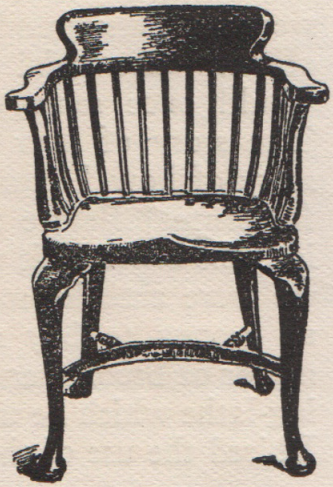
"Worthy to Serve for Generations"



One of the First Steps away from the Colonial

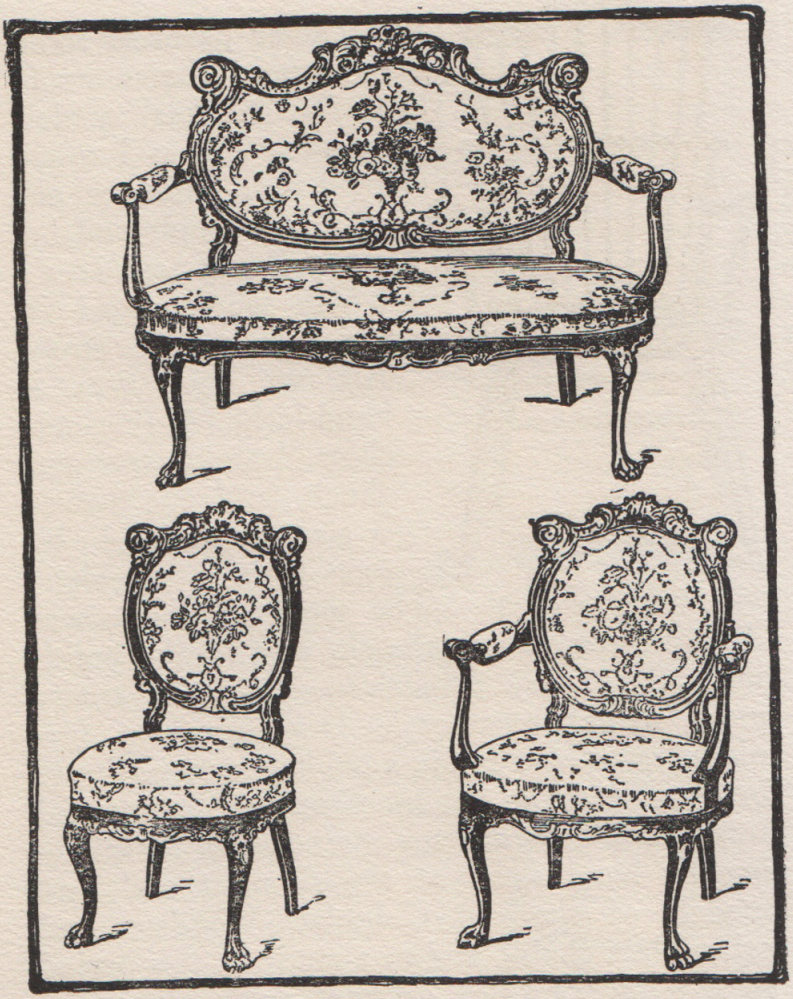
always copyists of the best in any style. Instead of showing the power of direct thought that made vital the work of the old French, Flemish and English cabinet-makers, the Germans have taken good, bad and indifferent examples of foreign styles, and have modified them to suit their own tastes. So, not having studied the fundamental principles of design with a view to applying them in the right way, these manufacturers of parlor-furniture lacked the power to discriminate as to the use and appropriateness of ornament. Their only idea of decoration was expressed in a series of futile attempts to beautify weak and commonplace forms by twisting the lines into intricate and meaningless shapes supposed to be ornamental. Many of their ideas were taken from the architecture of the time, and, as it was popular and fashionable to load houses with florid ornamentation wherever it could be nailed on, the

furniture-makers only went with the tide in adapting the same kind of ornament to their own use, serenely regardless of its utter incongruity. This was the era of bedsteads, bureaus, "what-nots," mirrors, sideboards and bookcases of black walnut, ornamented with solid and broken pediments, cornices, balustrades, free and engaged columns and all manner of "adapted" architectural forms, to which were added scrolls, balls, leaves, garlands, urns, shields, moldings and lastly panels of all shapes and sizes, made of curly veneer and glued on wherever there happened to be a vacant space. Most people remember this furniture as part of their childhood surroundings, and it may still be found in old-fashioned houses and second-hand furniture-shops. It is useless to look for it among dealers in the better class of old furniture, for the proof of its artistic worthlessness lies in the fact that it has almost no selling value.

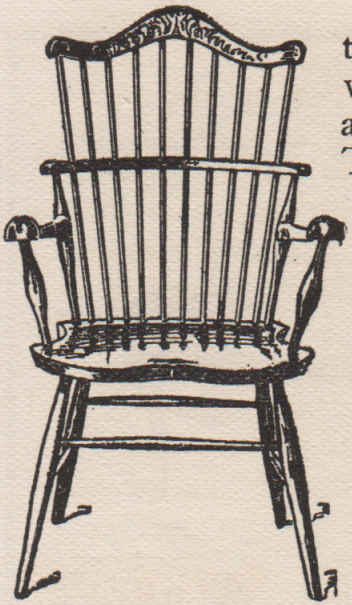


Work of English Cabinet-makers

EVEN at that time I had begun to realize that something ought to be done. This realization was doubtless helped by the fact that I had become an enthusiastic student of Ruskin, and was thoroughly imbued with his ideas of art and life, but any practical application of it seemed very far out of my reach. Yet it was only a few years before the opportunity came to make the first break from the then established custom. My chance to try my hand along new lines in a larger field came through a move to Binghamton, N. Y., where we opened a retail furniture business. The town was too small to make such an enterprise much of a financial success, and we were staggering under the load when we were offered substantial financial backing if we would once more engage in manufacturing. The story of how we did this is really the story of how I came to undertake hand-made furniture. Before any capital would be put into the concern, it was necessary to show that we were actually manufacturing, and we had no money to buy machinery. I went to a maker of broom-handles who had a good turning-lathe which he used only a part of the time. I hired the use of this, and with it blocked out



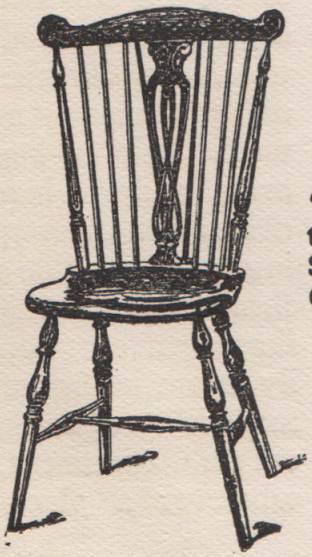
"This Showy Stuffed Furniture had not even the Saving Grace of having been Adapted from Models Originally Good"



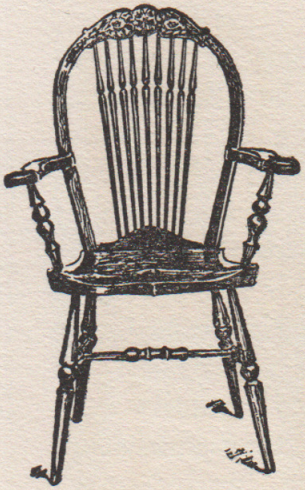
"The Finer Qualities of Handwork were Again Lost by the Necessity of Using Machinery Alone"

the plainer parts of some very simple chairs made after the "Shaker" model. The rest of them I made by hand, with the aid of a few simple and inexpensive machines which were placed in the loft of the store. All we had was a hand-lathe, boring-machine, framing-saw and chuck, and the power was transmitted by rope from a neighboring establishment. The wood in shape was dried in the sun on the tin roof of the building. The very primitiveness of this equipment, made necessary by lack of means, furnished what was really a golden opportunity to break away from the monotony of commercial forms, and I turned my attention to reproducing by hand some of the simplest and best models of the old Colonial, Windsor and other plain chairs, and to a study of this period as a foundation for original work along the same lines. When, to a large extent, hand-

work took the place of machinery it was possible to give special attention to the turning and modeling that formed one of the chief beauties of the originals of these simple and good designs, and the result was a degree of success that brought ready sale for the pieces at a good profit. This was in 1886, and it was the beginning of the "fancy chair" era. The reproduction of the Colonial designs soon became popular, as these "fancy" chairs and rockers proved a most satisfactory substitute for the heavy and commonplace "parlor-suits" of which people were beginning to tire. Naturally, a field so inviting brought competition to such a degree that factories equipped with new and improved machinery, especially designed to do just the things we had been doing by hand, soon sprang up all over the country to supply a demand that grew steadily greater with the rapidly increasing prosperity of the time.

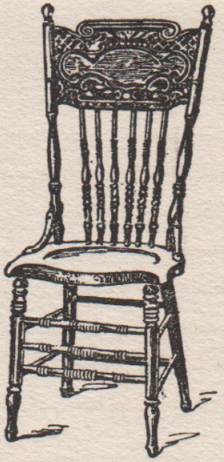


"Simple Patterns Became Steadily more Complex"



"Designers were Hired for the Sole Purpose of Producing Novelties"

IT WAS a new idea that had proven astonishingly popular, and the result was inevitable. The finer qualities of hand-work were again lost by the necessity of using machinery alone to produce the quantity required to satisfy the demand, and the thirst for novelty that always accompanies commercialism led to the elaborating and "improving" of the old designs out of all recognition. Designers were hired by the manufacturers for the sole purpose of producing novelties that would help to keep the market brisk, and the invention of machines for carving and embossing made possible all manner of cheap ornamentation. The simple patterns became steadily more complex and tortured in form and more laden with ornament, applied wherever a place could be



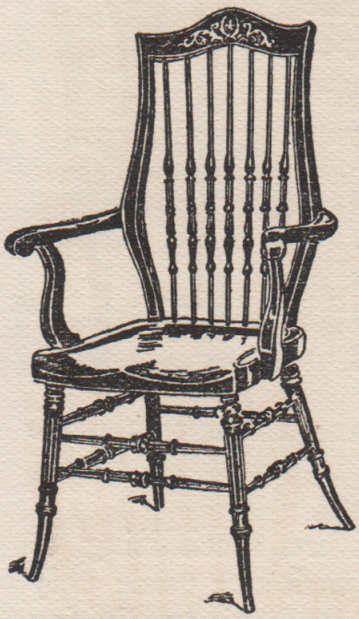
"The invention of the Embossing-machine Made Possible all Manner of Cheap Ornamentation"

found for it in the constant effort to produce something new. As machine-made ornament became cheaper and easier to produce, it was used in greater and greater profusion, until everything was carved or embossed, or covered with imitation inlay. Little that was new or good was created, but existing models were endlessly altered and added to in the attempt to make something different.

"Little that was New or Good was Created"

FACTORIES, also, were specializing to such an extent that each one made only one kind of furniture, and this subdivision increased the grip of commercialism upon the industry. With one factory making only chairs, another tables, a third sideboards, a fourth bedroom-suits, and so on, it was necessary to introduce certain standard woods and finishes that were used by all at the same time, in order to avoid utter lack of all relation or harmony in the furnishings of a room. The fashion in woods changed like the fashion in

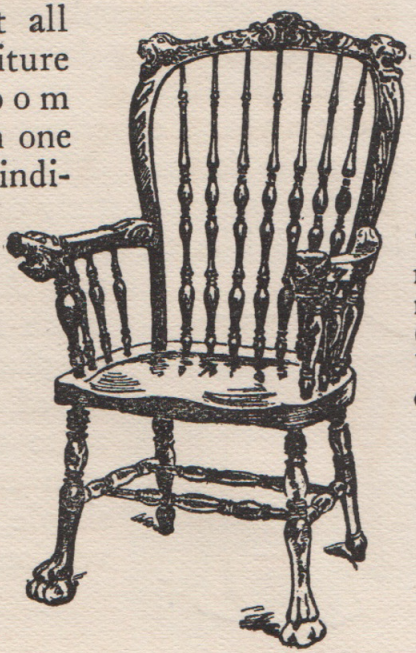
designs and finishes. At one time maple was used almost exclusively; at another birch stained to imitate mahogany was most popular, and at other times ash, elm or oak would be in favor. Naturally, the market was flooded with whatever the manufacturers chose to give it. People needed furniture, but did not know just what they needed, and bought without thought or question what they found on sale, instead of studying their own individual tastes and needs in the furnishing of their homes.



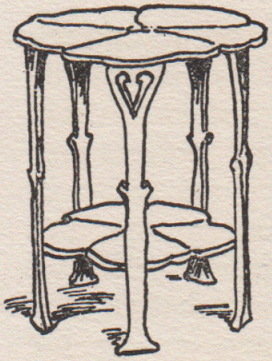
"People Needed Furniture and Bought without Thought what they Found on Sale"

WITH the rage for cheap ornamentation and the necessity for adjusting everything to an accepted standard, there was clearly no room for art or for individuality. Furniture-making was manufacturing pure and simple, and before anything could be made as good as it was in the days of the

old French, Flemish and English cabinet-makers, it seemed to me that it would have to return at least partially to being a handicraft. To say in this day of well-nigh perfect machinery that anything that is good must be done entirely by hand is going rather far. There are certain purely mechanical processes that can be accomplished much better and more economically by machinery, giving the craftsman prepared materials to work with instead of taking his time for their preparation. My feeling was that all the articles of furniture necessary for a room should be produced in one shop, where some individuality might be exercised in the selection of woods and finishes as well as in the design, giving the opportunity to do good, original work without the handicap of dependence upon any system.

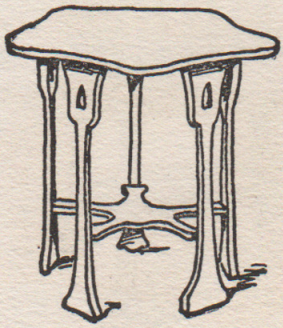


"As Machine-made Ornament Became Cheaper, it was Used in Greater Profusion"



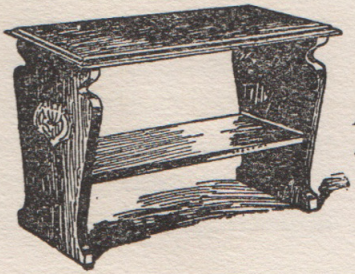
"My Experiments with Plant-forms were of Short Duration"

I HAD had this in mind for some years, and finally the opportunity came to try the experiment in my factory at Eastwood, now known as The Craftsman Workshops. In 1900 I stopped using the standard patterns and finishes, and began to make all kinds of furniture after my own designs, independently of what other people were doing, or of any necessity to fit my designs, woods and finishes to the product of any other factory. For about a year I experimented with more or less fantastic forms. My frequent journeys to Europe and close study of the growth of what is called L'Art Nouveau in France, Germany and Austria interested me much in the decorative use of plant-forms, and I followed the suggestion so far as to try the effect of my own conception of a very simple and primitive conventionalization of some of

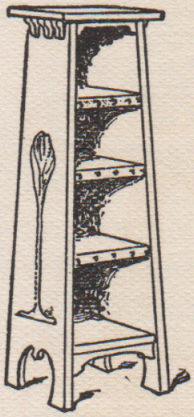


"An Attempt to Create a New Model that Shall be Decorative"

the familiar plant-forms in the designing of furniture. After experimenting with a number of pieces, such as small tables giving in their form a conventionalized suggestion of such plants as the mallow, the sunflower and the pansy, I abandoned the idea, convinced that such designs failed to satisfy because they were based on a purely decorative form that should never be used for anything whose sole reason for being is its usefulness. Conventionalized plant-forms are beautiful and fitting when used solely for decoration, but any one who starts to make a piece of furniture with a decorative form in mind, starts at the wrong end. The sole consideration at the basis of the design must be the thing itself and not its ornamentation. It must be a chair, a table, a bookcase or a bed that fills its mission of usefulness as well as it possibly can; it must be well-proportioned and honestly constructed, as beautifully finished as is possible for the wood of which it is made, and as stable, commodious or comfortable as would be required in a perfect thing of its



A Weak Attempt

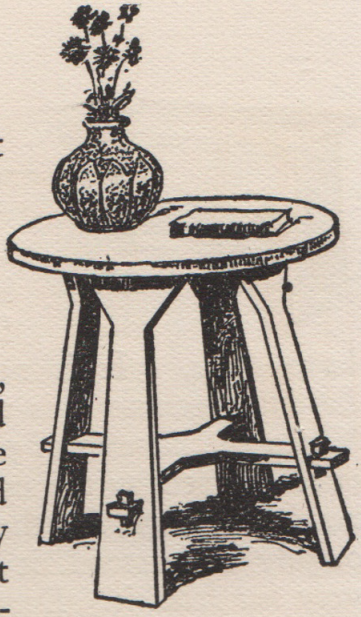


"Any Applied Ornamentation Soon Grows Tiresome"

kind. If all these requirements are honestly fulfilled, there is little need of ornament, unless some touch of decoration is suggested by the construction of the piece itself. Any applied or dragged-in ornamentation soon grows tiresome in the case of furniture as in architecture, and the effect is still weaker when the piece itself is founded upon an ornamental form in the attempt to create a new model that shall be decorative.

SO MY experiments with plant-forms as applied to furniture were of short duration. The Arts and Crafts movement in England was more nearly in harmony with what I had in mind, but even that did not involve a return to the sturdy and primitive forms that were meant for usefulness alone, and I began to work along the lines of a direct application of the fundamental principles of structure to the designing and workmanship of my furniture. I took up the idea of plain forms as essentially structural and reasonable, and the Craftsman furniture of to-day is the

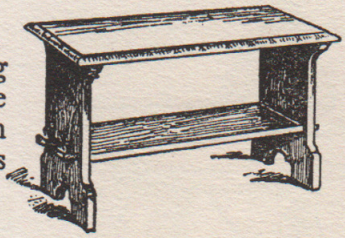
result of the working out of that idea.



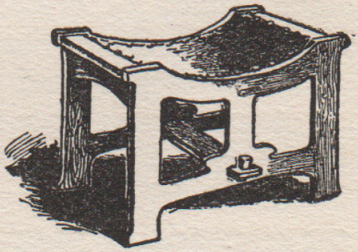
"I Tried Flat Forms First"

IT HAS been, like everything else, a matter of growth. I tried flat forms first, but soon abandoned them in favor of the square, which I regard as a gain both in beauty and durability. Also, at first, I used an occasional touch of ornamentation, but gradually left off all decoration as the beauty of pure form developed and any kind of ornament came more and more to seem unnecessary and intrusive. The only decoration that seems in keeping with simple structural forms lies in the emphasizing of certain features of the construction, such as the mortise, tenon, key and dovetail. If these are added purely for the sake of decoration, they are as out of place as any other applied ornament; but where they really do the work for which they exist they are legitimately ornamental and add much to the strength of the piece as well as to its interest and beauty.

Refining of the Plain Forms

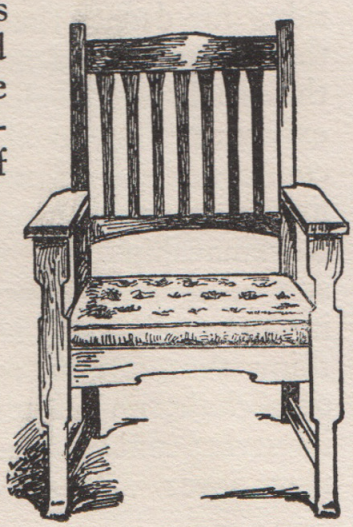


I am often asked whether I intend to continue making my plain furniture, or whether it is not likely to "go out of fashion" as other styles have done. It is not likely to go out of fashion, because it is not founded on fashion. When the honesty of plain, structural forms is once grasped by the mind there is little likelihood of change, for the reason that, once thoroughly understood, it is impossible to depart very far from it. Even the same forms, when made ornate, fail to appeal, and the only possible change lies in the further refining of the plain forms so that they may come nearer to perfection. The Craftsman furniture is designed solely for use and comfort and durability, and the beauty that is peculiarly its own arises from the directness with which it meets these requirements as well as from the structural integrity of the design itself. Clumsi-

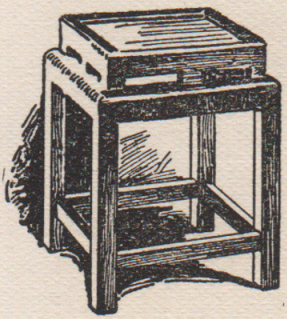


One of the First Experiments with the Plain Form

ness and crudity are not and never have been a part of my idea. While a massive simplicity is the leading characteristic of the style, each piece is as finely proportioned and as carefully finished as the work of the old Colonial cabinet-makers, and is as well-fitted to endure. Herein lies the difference between Craftsman furniture and the many imitations that form the chief evidence of the warmth of its welcome by the people. The trouble with imitators is that they are prone to copy what seems to be "a popular style" without studying the principles upon which that style is founded. Hence the exaggerated crudities and real structural weakness of much of the so-called "mission" furniture. Like other imitations, such furniture may enjoy a brief vogue and then "go out of style," for it is the product of a fashion and therefore short-lived. But it is my belief that simple, honest structural forms will prevail with but little modification for just so long as a



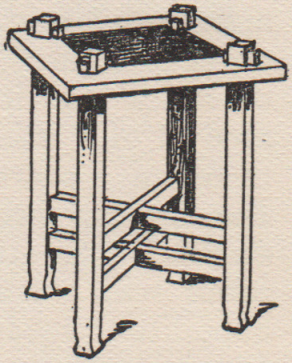
"I Took up the Idea of Plain Forms as Essentially Structural and Reasonable"



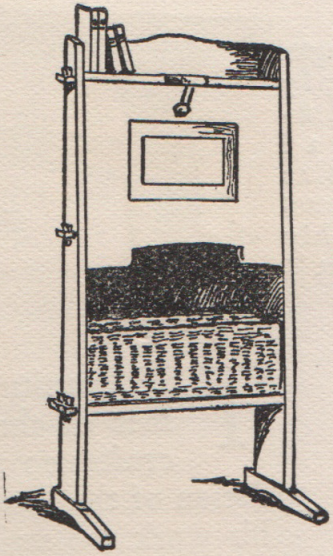
From the Japanese

practical, straightforward people asserts its own individuality sufficiently to demand that its home surroundings shall be practical, straightforward things.

GENERALLY speaking the rapid changes in fashion are due to two causes—the need of the manufacturer constantly to produce novelties that will sell, and the lack of vitality in the things themselves. To be vital, a thing must be founded on something far deeper than style, it must go back to the beginning and meet as perfectly as possible the need which alone gives it a reason for existence. If a chair be comfortable, well made and fine in structure, proportion, workmanship and finish, and if it harmonizes with its surroundings, it is everything that can be required of a chair, no matter what its style; and it is a thing that never will go out of



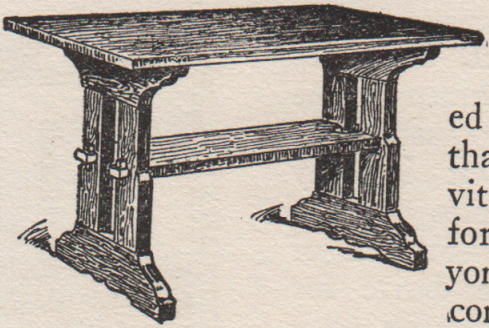
Keys for the Sake of Decoration



Decoration Suggested by Construction

fashion. In fact, all styles that last are founded in the beginning upon just these principles, and it is only when the principles are lost sight of in the pursuit of novelty and the desire for extravagance that the style becomes debased and is subject to the caprices of fashion. Every distinct style in furniture, considered in its purity, met the needs and expressed the character of the people who made it and the age in which it was made. It is only in modern times that we see a kaleidoscope of imitations and adaptations from all styles, jumbled together without regard for their fitness or for any permanently satisfying qualities which they may or may not possess. These change as rapidly as the manufacturers can bring it about, for the reason that the manufacturers must produce each year a certain quantity of goods and sell them at a profit in order to keep their plants running. Changes of fashion result from commercialism pure and simple, and the

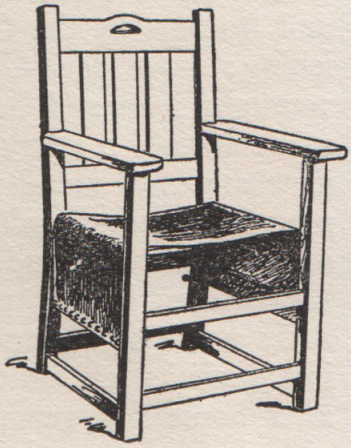
"I Began to Apply Fundamental Principles of Construction to My Furniture"



only things that remain unaffected are the things that are sufficiently vital and straightforward to be beyond the reach of commercialism.

THE furniture-maker who has any glimmer of the spirit that inspired the old craftsmen whose work was at the foundation of the "standard styles" of to-day, takes his work too seriously to believe in the policy of turning out novelties annually for the sake of artificially stimulating the market. The manufacturer whose sole idea is to make as much money as possible out of the modern weaknesses of extravagance and the restless desire for change, has no thought except to make something that will sell, and then to make something else that, because it is advertised as "the latest thing," will quickly replace the first and so make possible a second sale. That is the difference between the furniture-maker and the manufacturer as I understand the terms. It is not a question of a machine-

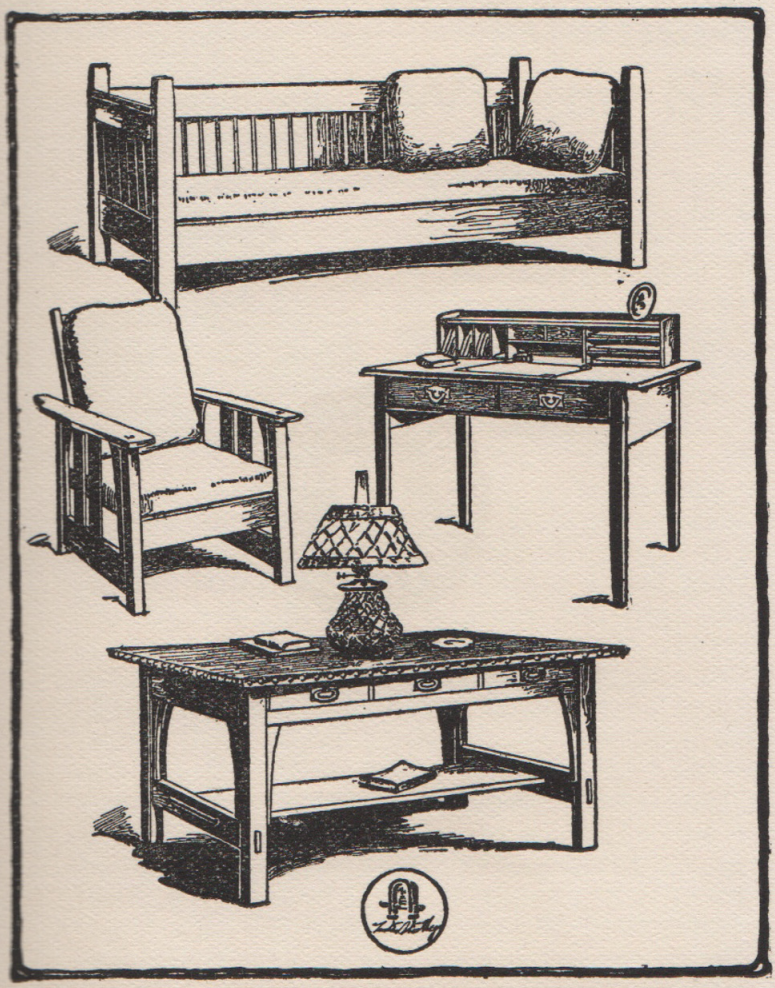
made product as opposed to something that is the result of handicraft; machine-work or hand-work, considered merely as methods of working, have very little to do with the case. It is a question of the production of something for which there is no real need, made solely to bring profit to the manufacturer and meant to be a temporary appeal to the restless desire for change, as against the making of something that shall take a permanent place as an essential part of the home surroundings and that exists for some definite purpose. The fulfilment of this purpose may mean practical usefulness in the daily business of life, as in the case of a chair, a table or a bed, or it may mean the beauty that is a lasting delight, and that makes a picture, a beautiful textile, a good piece of pottery or an interesting example of carved ivory or beaten metal, worthy to be a cherished heirloom. It is this quality we strive for, and the measure of our



"It is not Founded on Fashion"

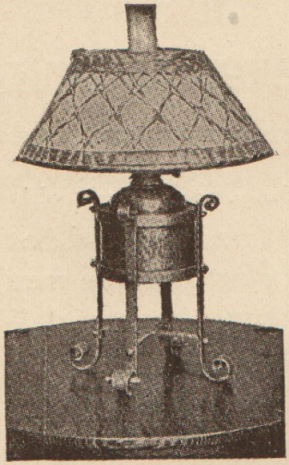
success lies in the sincerity of the effort. If what we make in the Craftsman Workshops has any value at all, that value will increase with every year of its existence, for it is founded upon our close adherence to principles that do not change.

IN THE succeeding numbers of CHIPS I shall endeavor to explain just what Craftsman furniture is, the principles upon which I have based my designs and how it is made, showing the difference between it and the so-called "mission" furniture with which it is sometimes confused; how the clear, luminous, double-toned hues are produced upon woods and leathers by the Craftsman methods of finishing; how the Craftsman metal-work of wrought iron and beaten copper and brass is made by old-country artisans descended from generations of metal-workers; how the Craftsman fabrics and embroideries grew out of the other industries, and, finally, how the typical Craftsman house, planned to simplify the daily work of living and fitted, with its lasting qualities of comfort and beauty, to serve as a home for generations, is built and furnished as a harmonious whole.



"I Had This in
Mind for Some Years"

GUSTAV STICKLEY
THE CRAFTSMAN



Japanese Wicker Shade

THE lamp-shade illustrated here is not our own, but it is made for us in Japan, where they do things on the same principles that we try to carry out in The Craftsman Workshops. As a lamp-shade it is very nearly perfect, for it is light, strong, beautiful, and essentially a shade for a lamp—not a more or less fantastic ornament. It is thoroughly craftsmanlike in design and workmanship, and is made of slender strips of wicker enameled a rich dark brown. The plaited silk lining is sheer and thin, and comes in deep scarlet, if a glowing light is desired, or in delicate leaf-green, if one wants a cooler and quieter effect of light. The shade is seventeen and one-half inches in diameter across the bottom, and seven and one-quarter inches high. We box and deliver it by express for $4.75. The shade looks well on any lamp that is large enough for it, but if you fancy the hammered copper and wrought-iron lamp shown here, we will add it to the shade for $13 more, making $17.75 for both, delivered at your home.

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City

Craftsman Metal-work

THE Craftsman Metal-work has grown up side by side with the Craftsman furniture, and has the same characteristics. Our artisans are men whose forbears for generations have been metal-workers, and whose knowledge of the old processes is inherited like their love for the work. They make all manner of metal accessories for our furniture, which are for sale as well to amateur cabinet-makers.

In addition to these, our Metal Shop produces lamps, electric-lighting fixtures and appliances and all things necessary for the fireplace, made either from our own designs or after designs sent to us by our patrons; also chafing-dishes of hammered copper, trays, jardinieres, umbrella-stands, wall-plaques and many other articles intended not only for use but having the quality of ornament and the marks of thorough craftsmanship.

Our illustrated Catalogue of Metal-work will be sent on receipt of ten cents in stamps.

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City

The Craftsman Home-builders' Club

INCLUDES all yearly subscribers to THE CRAFTSMAN, and is the most valuable and unique privilege ever extended by any magazine to its readers.

There are no dues or obligations of any sort. As a subscriber you are entitled *free of charge* to such full working-plans and specifications as are usually furnished by architects to the contractor, of any one of the Craftsman houses published in the magazine. The series, of which there are now about thirty, started with January, 1904, and has been regularly continued, each monthly issue showing a house with perspective drawings of exterior and parts of the interior, elevations, floor-plans and full description with suggestions for color-schemes and furnishings.

If you will give us some suggestion as to size and location of lot and about the sort and cost of house you expect to build, we can probably help you in choosing. We are able to give these plans to our subscribers because the first great cost of preparing them is charged to the magazine.

In case a plan chosen may require change in order to exactly suit special conditions such alteration will be made by us at a reasonable charge.

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City

The Craftsman Magazine

THE most important of all the Craftsman industries is the publication of THE CRAFTSMAN magazine, for it not only stands consistently for the principles which underlie all our own work, but gives the best thought, both here and abroad, concerning what has become a world-movement toward better art, better work and a better and more reasonable way of living. Its field covers all the craftsmanship of life.

With this in view, it advocates simple and reasonable home surroundings as a factor of the highest importance in the right development of civic and national life and lends its influence and power to further the growth of a distinctive national style in architecture, and the household arts, believing that the thought of the people not only is expressed in its architecture and home surroundings, but to a great extent is shaped by them.

It is handsomely printed and illustrated and appeals to every house where a really "worth-while" magazine is appreciated. The subscription price is $3 a year, with the privileges of "The Home-builders' Club." (See preceding page.)

Edited and Published by GUSTAV STICKLEY
29 West Thirty-fourth Street, New York City

Interior Decoration

ONE of the most important elements that enter into the decoration of a room so that it shall be restful and homelike without added ornamentation, is the color, and a wrong choice of wrong combination is sure to result in a sense of unrest.

A study of exactly the right color combination in a room or a series of connecting rooms, is naturally a part of our work. In the Home Department of THE CRAFTSMAN we answer freely requests for advice as to the general decoration of rooms. Where a detailed scheme of color, decoration and arrangement of furniture is desired, we furnish full information and also plans and elevations showing the right division of wall-spaces and the arrangement of furniture. For this last we make a reasonable charge.

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City

1995.03

Craftsman Fabrics and Needlework

THE Craftsman Fabrics are, like the furniture and metal-work, designed first for use and durability, and the beauty that is peculiarly their own comes from the completeness with which they meet these requirements. They range from the Craftsman Canvas, a heavy, rugged material woven for us in Scotland, suitable for cushions, pillows, portieres, etc., to the thinnest and sheerest fabrics for window-curtains. Between these are homespun, plain and bloom linens, and all manner of plain and figured materials in silk, cotton and wool, suitable for every household use.

Our needlework has something the character of peasant embroidery. The designs are bold and simple, and applique is much used to gain the broad effects that are most permanently satisfactory in household decoration. We furnish either completed pieces wrought in the Craftsman Workshops by our own needlewomen, or the stamped materials all ready for work, with full directions. Ten cents in stamps will bring to you our Needlework Catalogue.

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City

The Craftsman Houses

CRAFTSMAN houses vary widely in size, style and price, but whether they are large or small, costly or inexpensive, each is designed upon the principle that every unnecessary adjunct is not only a needless expense, but a defect, so that the necessity for repairs as the years go on is reduced to a minimum. The interior is always planned so that the greatest amount of space and freedom is secured within a given area. We hold that a house need not be cramped because it is small. The sense of having plenty of room is a matter of arrangement rather than area.

Another distinguishing characteristic of the Craftsman house is the interest given by its structural features, which will be found so satisfying in a decorative sense that pictures and bric-a-brac are not needed and the furnishings may be limited to what is actually required for daily use.

The complete working plans and specifications—blue-prints such as architects furnish to the contractor—of any one house in the series, are furnished without charge to members of our Home-builders' Club. (See "Home-builders' Club.")

GUSTAV STICKLEY, THE CRAFTSMAN
29 West Thirty-fourth Street, New York City